

CITY
MARSHAL
EL PASO

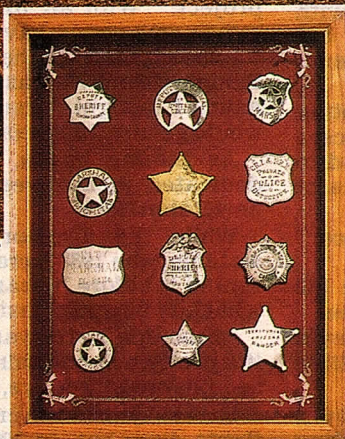
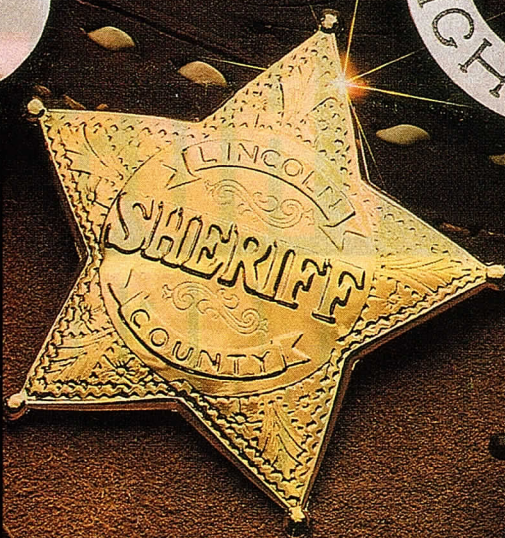
They were the legendary lawmen of the Old West. Wyatt Earp. Pat Garret. Jeremiah Johnson. Fred Lambert. Now, The Western Heritage Museum presents THE OFFICIAL BADGES OF THE GREAT WESTERN LAWMEN. An extraordinary collection of twelve badges. Each as distinctive as the lawman who wore it.

© Franklin Mint Pty. Limited. ACN 005 086 591.
742 Springvale Road, Mulgrave, Vic. 3170. Phone : (03) 550 9600.

Please enter my order for the Official Badges of the Great Western Lawmen, consisting of twelve authentic badges to be sent to me at the convenient rate of one every other month. An imported custom-designed hardwood and glass display case will be provided as part of the collection. Please invoice me prior to sending me each badge, as I have indicated below: in two *interest free monthly instalments* of \$63.50 ☐ for the full issue price ☐

☐ Bankcard ☐ MasterCard ☐ Visa Expiry:

*Subject to normal credit card conditions.



Badges are shown approximately actual size.

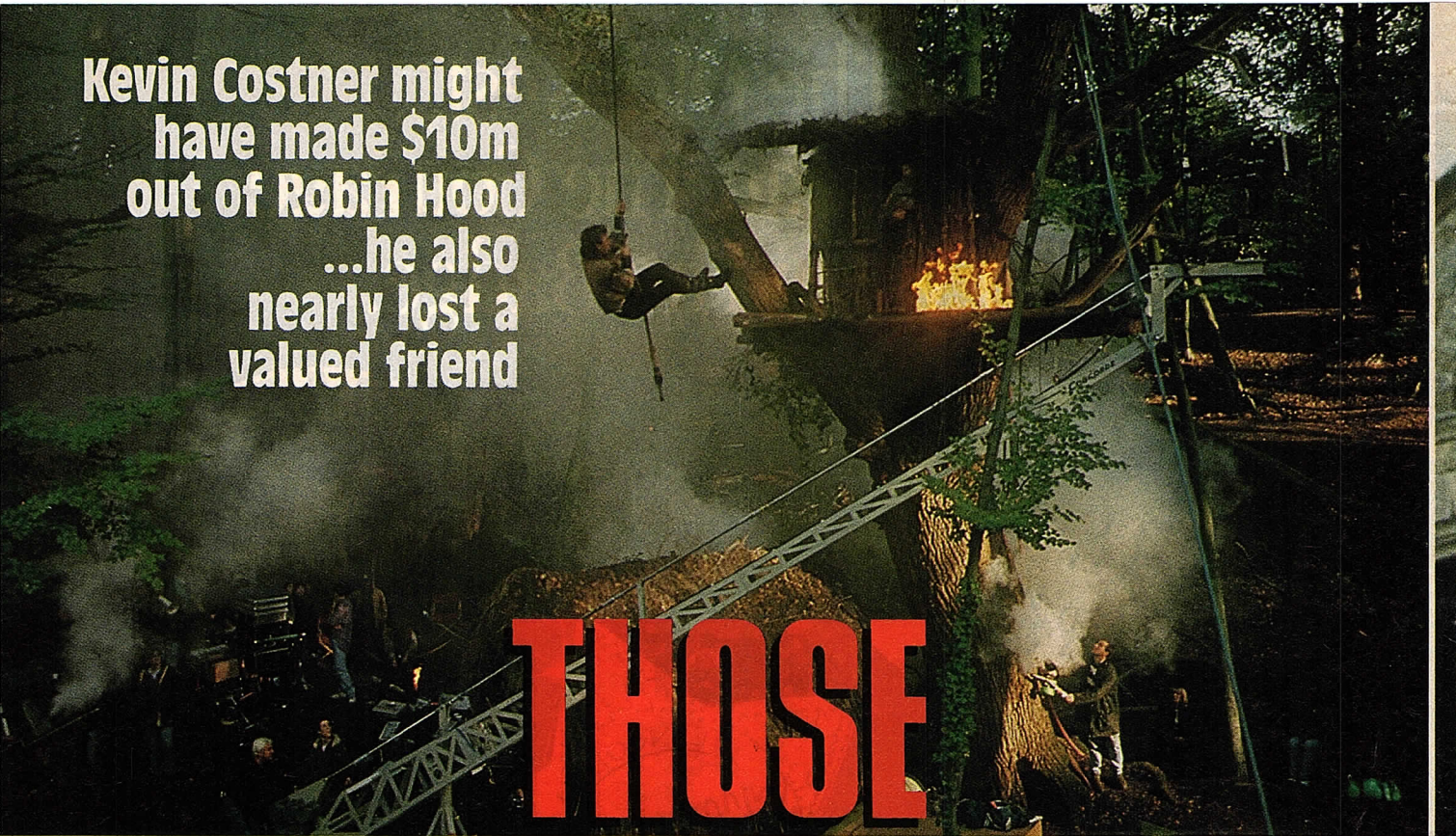
00006 13809

Please print clearly

Signature _____

All orders must be signed and are subject to acceptance.
If under 18 years of age, parent or guardian signature required

TVW



Kevin Costner might
have made \$10m
out of Robin Hood
...he also
nearly lost a
valued friend

THOSE NOT SO MERRY MEN!

DANCES WITH WOLVES star Kevin Costner and his long-time buddy, director Kevin Reynolds, jumped at the chance to make *Robin Hood: Prince Of Thieves*.

They realised there would be problems with the massive, \$65 million costume drama, but neither suspected it could destroy their friendship and damage their careers.

The central problem was the shooting schedule — cut from 15 weeks to 10 by producers Morgan Creek Productions, which wanted to vanquish competing *Robin Hood* projects at 20th Century-Fox and Tri-Star.

"It was like some kind of horse race," Costner says.

One factor pushed Costner to set aside his reservations, and it wasn't his \$10 million fee.

"The biggest choice for me was Kevin (Reynolds)," he says. "It seemed irresistible — to go to England, to be with my friend."

Reynolds debuted as a Steven Spielberg protege in 1985 with *Fandango*, featuring Costner in his first starring role.

South-western boys with middle-class values and obsessions with movies and frontier mythology, Costner and Reynolds remained friends after *Fandango*, evolving an amusingly competitive kinship.

"If we see two crows on a wire, we'll bet to see which one flies first," says Costner.

When Costner felt overwhelmed out there on the South Dakota prairie, it was Reynolds who

showed up for two weeks to shoot second unit on *Dances With Wolves*.

So when Morgan Creek asked Reynolds to direct *Robin Hood*, Costner was locked into the project. "With all the problems I knew the movie was gonna have," Costner says, "with the speed, I felt that he was the best guy for it. I thought the movie was great fun, and in Kevin's hands I thought it could be great fun and we would get my thing exactly right."

As filming began, Costner and Reynolds dedicated themselves to creating a bracing new *Robin Hood*.

While the director intentionally avoided watching the 1938 Errol Flynn classic, Costner rented it before he came to England — to see what he was up against.

"I thought Errol was terrific but, you know, it's pretty hokey. I think his costume even had sequins on it," he says, laughing.

Errol Flynn never cracked a sweat or got his tights dirty but, in 1991, Robin needed more realism. Reynolds pushed Costner to portray some explicit agony.

"This is an emotional *Robin Hood*," Costner says. "He doesn't go through this whole movie with a twinkle in his eye, and that may disappoint. He goes through the loss of his father, and there's an emotional release with his caretaker, who raised him. Then he finds out he has a stepbrother. So this is a Robin who doesn't have all the answers, you know?"



MAIN PICTURE: Kevin Costner ... "Some kind of horse race."
RIGHT: Director Kevin Reynolds ... "I don't feel you trust me."
TOP LEFT: Behind the scenes ... it was the accent, not the action, that worried Costner.

However, the initial enthusiasm was soon dampened and, by and large, Robin and his men were hardly merry.

The film-makers endured more than their share of production horrors because of skimpy preparation time, lousy weather and a clear case of too many cooks — the show had seven credited producers.

"What I hated was the fact that you knew from the first week you were behind schedule, because the schedule wasn't realistic," Reynolds says.

Before long Reynolds and Costner began to feel the pressure.

The story of the making of Robin Hood is a case study in what can happen when friendship and creative collaboration intersect with a \$65 million investment and the whole enterprise is thrown into the Hollywood pressure cooker.

"We were like little boys in a world that gets very big," Costner says.

"And I think the task at hand was something we never bargained for, that put us at opposite ends sometimes."

Costner and Reynolds were in total agreement on the essential problem: the breakneck pace was killing them. But they parted ways on what to do about it.

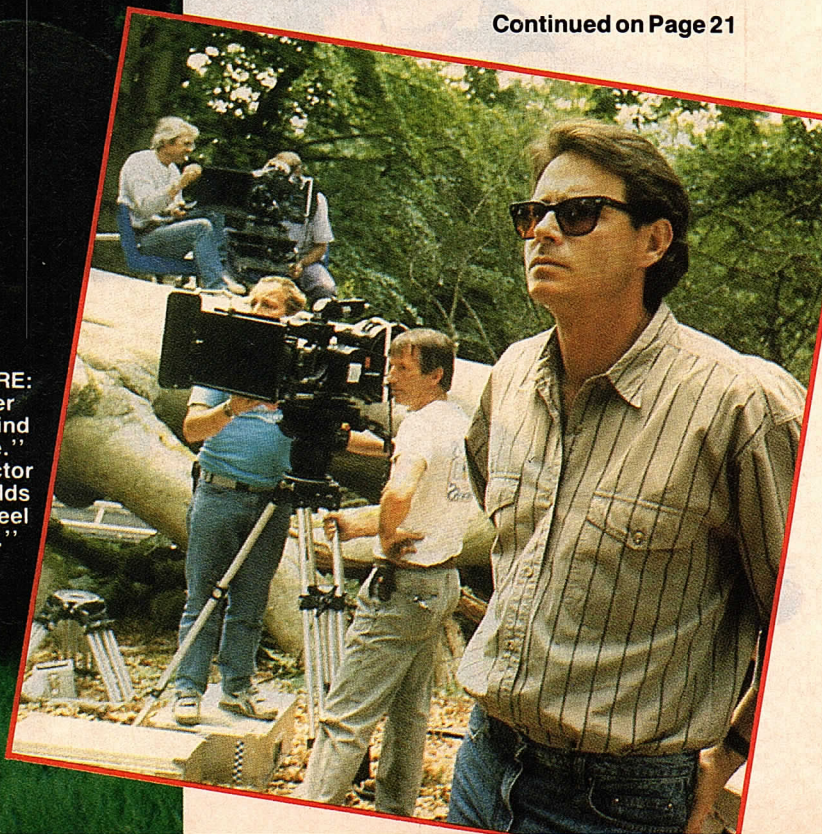
"When a movie gets going, it's like a locomotive," says Costner. The star wanted to stop the train, but the director wanted to hang on for dear life.

"That's what happens when you're directing," says Costner, "when you've got a lot of people on you. He felt it was better to go forward; I felt that put the project at risk."

Costner's main grievance was that the schedule robbed the actors of rehearsal time and didn't allow for crucial script refinements that he had insisted on from the outset. Two months before Reynolds was brought on to the project, Costner "passed on it, because I thought Robin Hood wasn't fully realised".

"You have to know, too, that I've worked

Continued on Page 21



The Nimbus Convertible.



The Mitsubishi Nimbus is so versatile, it converts from a sedan to a wagon, to a van, to a bus.

So, it's as comfortable to drive as a car, as it is when you put it to work.

The 2 litre Nimbus also seats seven people comfortably, and even when it's loaded to the hilt, it still remains a responsive and powerful performer.

Economical Nimbus is remarkably fuel efficient, and gives you power steering as standard. Five-speed manual transmission is also standard or you have the option of three-speed automatic.

The Mitsubishi Nimbus represents excellent value for money. It's fully convertible, as four cars in one.



NIMBUS

Please Consider.

THOSE NOT SO MERRY MEN!

Continued from Page 19

on about six movies where I never changed a line," Costner says. "So it's not a phobia."

What caused Costner most distress was being denied the chance to master an English accent.

He didn't want to deliver lines such as: "Come, my strange friend, beyond that hill lies the prettiest little castle in all Christendom!" in an Oklahoma drawl — not in the company of the Royal Shakespeare Company-trained co-stars Alan Rickman, and Mary Elizabeth Mastrantonio, whose classical experience made it easy for her to slip into standard English. He bitterly resented the dismissal of his dialect coach by the producers.

"Given the speed the three Robin Hoods were going, and that I said I would do this one, I didn't expect to be treated like that, exactly," Costner says.

Reynolds says, diplomatically: "What we found was that in some scenes the accent worked better than in others. And I'd say, 'Maybe we shouldn't try this, and you should use a natural kind of voice,' which was frustrating for him. My concern was that you don't want to see something up on the screen that pulls you out of the movie."

Morgan Creek boss James Robinson, who was not always a welcome presence on the set, is far more blunt. "Kevin could not focus on the English accent and act — he wasn't Kevin Costner," he says. "He was trying to do the English accent, and it was ruining his performance. He's the kind of guy where it has to flow. I said, 'Have Kevin play Kevin Costner — we'll fix it on the dubbing stage.' I'm the one who said, 'Enough of this.'"

At one stage during the shoot Costner and Reynolds had dinner together. Costner says he looked at his friend across the table and said: "I think there are real problems with this movie. And this accent stuff is gonna be a problem, because I don't have your confidence. I don't feel like you trust me, Kev." And Reynolds replied: "Well, I don't feel like you trust me."

Why didn't Costner use his position to slow the production down?

He says he kept expecting things to get better. "What I thought was that the good argument would carry the day, which is — we've got to stop. And I thought that Kevin



6 We were like little boys in a world that gets very big . . . the task at hand was something we never bargained for 9

had enough clout to say, 'We've got to make that room,' with my endorsement. But that never happened. That bubble of creative safety, which to me means everybody knows what they're doing, never created itself."

Things got so bad that Costner even contemplated shutting down the production.

But he says: "Throwing my weight around looked ugly to me; I just didn't like the scenario of it."

He doesn't want to sound like a whiner. "You almost don't want to come out and talk," he says, "because it's like a wimp kind of thing: 'I didn't get to rehearse.' But that's where your feet get planted firmly on the ground."

While another director and star might have had a dust-up and

stopped talking to each other, Costner and Reynolds persevered together, at times uneasily, through the final scenes. Costner says Reynolds would often turn to him and say, "'Was it this hard on Dances?' all the time, you know, and I said no, and he goes, 'God.' He goes, 'I don't . . . ' You know what I mean? So you had to empathise with him."

Reynolds was at the same time suffering through the demise of a love affair, "and I didn't feel like I wanted to add to his woes".

Having so recently occupied the director's chair himself, Costner could see that Reynolds was doing the best he could in a bad situation. "I think he did a remarkable job, given the circumstances." Costner is adamant that Reynolds is not to blame for what went awry on Robin Hood. "I'm talking about an *environment* that I thought was wrong . . . And it's up to the producing entity to help create a good professional environment."

Reynolds, for his part, says he hated asking the actors to forgo rehearsal time but felt

that, given the \$65 million gorilla on his back, he couldn't do otherwise. He acknowledges that Costner "was really shattered, you know. Directing a picture just drains you completely. And it was tough on him to try to assume the character of Robin and sort of evolve in the course of shooting and all. So, yeah, it was really tough on everybody".

Although one might guess that Costner's success as a director would make it difficult for him to relinquish authority, both he and Reynolds says the opposite was true. After *Dances*, Costner was relieved to be an actor for hire again. "He knows what it's like to be on the other side of the camera," says Reynolds, "and that was an enormous help — he was really easy to work with. I'm sure it was very frustrating for him, because of the way we had to shoot the picture. If it had been anybody else, there would have been a lot more conflict. I know he had to bite his lip sometimes."

From Nancy Griffin in Los Angeles

STOTTS SOWS THE SEEDS-



YOU REAP THE REWARDS!

Stotts have over 300 courses to help you fulfill your potential from Novel Writing to Computers to Mechanics to Hotel Management or the Travel Industry. Somewhere in our list of courses is one to suit you. You study at your own pace in the comfort and privacy of your home. Our expert instructors give you all the guidance necessary. Send for our free booklet with course details.

BUSINESS & MANAGEMENT

Bookkeeping
Accountancy
Business Management
Industrial Management
Small Business Management
Organisation & Administration
Electronic Data Processing
Computer Programming
Home Computers/BASIC
Understanding Personal Computers
Cost Accounting & Control
Financial Management
Marketing Conf. of Australia
Diploma of Marketing
Certificate of Sales Management
Salesmanship
Sales Management
Retailing
Market Research
Public Relations
Advertising
Copy Writing
Export Management
Display/Window Dressing
Personnel Administration
Employment Officers
Train the Trainer
Supervision & Human Relations
Safety Officers
Industrial Relations
Industrial Psychology
Office Supervision/Management
Production Management
Purchasing & Supply
Institute of Purchasing & Supply Management
Transportation Basics
Economics
Law (Commercial, Company, Taxation)
Report Writing
Effective Communication
HOSPITALITY & TOURISM
Hotel/Motel Management
Travel Consultant
Food & Beverage Service
Gourmet Cooking
Catering
SECRETARIAL & CLERICAL
Shorthand-Pitman's & Pitman'script
Typewriting
Bookkeeping
Private Secretaries
General Office Practice
Typist-Bookkeeper
Typist-Clerk
Typist-Receptionist
Receptionist Duties
HORTICULTURE
Landscape Design

Home Gardening

Plant Propagation
AGRICULTURE
Rural Bookkeeping
Beef Cattle Production
Soil Management, Crops & Pastures
Dairy Farming
Pig Production
Sheep Husbandry
Goat Husbandry
Farm Mgt Economics
Farm Management
Station Management
Farm Mechanics
Hobby Farming
MUSIC
Guitar
Musical Appreciation
Piano
Piano Tuning & Repair

RECREATION

Horse & Pony Care
Genealogy (Family Trees)
Astrology
Wine Appreciation
Coin & Medal Collecting
Chess
Graphology
Handwriting Analysis
Coaching your Sport
PERSONAL DEVELOPMENT
Parenting Skills
Stress Management
Beauty Care & Personality
Correction of Stammering
Coping with Agoraphobia
Fitness & Nutrition
Basic Yoga
First Aid
DESIGN
Interior Decorating
Fashion Design

ART

Calligraphy 1 & 2
Commercial Art
Photography
Fashion Drawing
Cartooning
Drawing & Sketching
Oil Painting
Water Colour
Creative Art
History of Art
Lettering
Showcard/Ticket Writing
Signwriting
CRAFT
Dressmaking
Dresscutting & Pattern Drafting
Crochet
Modern Embroidery
Macrame
Patchwork & Quilting
Soft Toy Making
Machine Knitting

Upholstery

Cake Decorating & Chocolate Making
Ceramics
Doll Making & Repair
Antique Dealing & Restoration
Sewing Stretchknit Fabrics
LITERARY
Short Story Writing
Novel Writing
Freelance Journalism
Writing for Children
TV/Radio Script Writing
Non-Fiction Book Writing
Poetry Writing
GENERAL EDUCATION
Handwriting
General Education Cert.
English (all levels)
Arithmetic

Maths (all levels)

History/Asia, Europe, Aust
Australian Politics
Consumer Education
Geography
General Science
Biology: Physics
Chemistry: Geology
Clear Thinking & Logic
Spelling
Basic Education for Adults
ELECTRONICS
Intro to Electronics
Digital Electronics for Technicians/Servicemen
Microcomputers (Z80)
Industrial Electronics
Radio Receivers
Colour Television
VCR Servicing
Amateur & Novice Radio
Operator's Certificates
BUILDING
Building Construction
Builders' Drawing
Estimating & Tendering
Bricklaying
Builders' Bookkeeping
Carpentry & Joinery
Painting & Decorating

1991 COURSES

•Tourism •Pet Care
•Advanced Japanese
•Waiter/Bar Attendant
•Computer
•Language C •Human
Biology and Society
•50 Languages
•Leadlighting •Weaving



AN AUSTRALIAN TRADITION SINCE 1884

Who's TV latest kids' show host?

A Daddo, naturally!

WHEN Cameron and Andrew Daddo were told their youngest brother Lochie was following their footsteps they were overjoyed.

Lochie, who hosts Network Ten's new Saturday and Sunday cartoon show Kids' Stuff from this week, received some good advice from his more experienced brothers. Both Cameron and Andrew started hosting children's shows. Cameron did Off The Dish, while Andrew and Alex Papps co-hosted The Factory.

"They were really pleased for me," Lochie

says. "It was like, 'Do it, mate, do it'. Basically they just said to do the best you can and you'll be all right. They told me to just be natural."

At 21, Lochie has already had a taste of television. He hosted the now-defunct Countdown Revolution last year and has been looking at other television roles and taking acting classes.

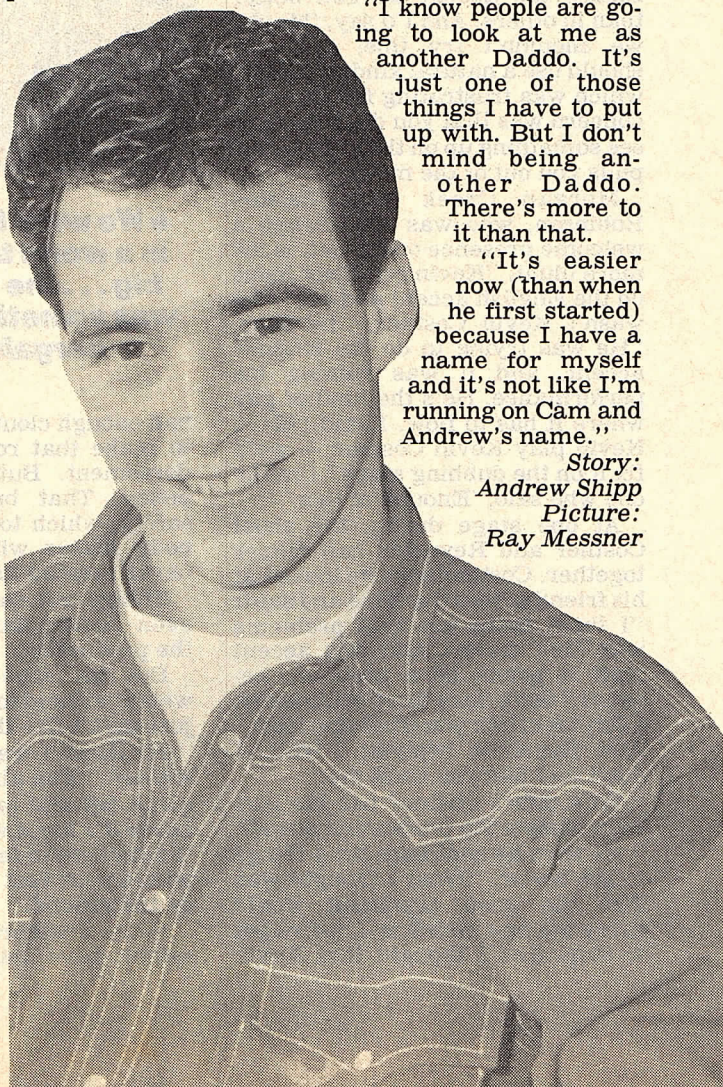
"I'll just have as much fun as I can," Lochie says. "I relate well to kids. I'm really a kid at heart ... about a five-year-old."

His brothers' success hasn't daunted Lochie.

"I know people are going to look at me as another Daddo. It's just one of those things I have to put up with. But I don't mind being another Daddo. There's more to it than that."

"It's easier now (than when he first started) because I have a name for myself and it's not like I'm running on Cam and Andrew's name."

Story:
Andrew Shipp
Picture:
Ray Messner



PLEASE SEND ME FREE, AND WITHOUT OBLIGATION, FULL DETAILS OF THE FOLLOWING COURSE:

(PLEASE PRINT)

MR/M/ S.MISS _____ AGE _____

ADDRESS _____

POSTCODE _____ PHONE (____) _____

Stott's undertake that no sales counsellor will visit you.
Melbourne, 140 Flinders Street, 3000. Tel: 654 6211
Sydney, 383 George Street, 2000. Tel: 299 2445
Brisbane, 65 Mary Street, 4000. Tel: 221 3972

Adelaide, 172 Fullarton Road, 5065. Tel: 364 3221
West Perth, 52 Kings Park Road, 6005. Tel: 322 5481
Hobart, 2 Davey Street, 7000. Tel: 34 2399
New Zealand, Box No. 30-990, Lower Hutt, Tel: 67 6592

ST/TVW30/91